



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

## NEW ETCHINGS BY HENRY FARRER.

N the etchings which Mr. Farrer has executed within the last two years he has aspired not only to attain a larger manner, but he has tended also towards a more material greatness,—that of size. Among these plates will be found some of the largest executed within late years (if we forget for a moment Mr. Haden's *Calais Pier*), and it may be said of them that they are worthy of their size. In subject Mr. Farrer has adhered tolerably closely to the theme that seems most dear to his heart,—scenes in New York Harbor or its vicinity. Of the fifteen plates now before the writer, ten belong to this category:—*Sunset, New York Harbor* (1879, 12" × 8"); *On Buttermilk Channel* (not dated, 12" × 8"); *Gravesend Beach* (1880, 7 $\frac{1}{16}$ " × 4 $\frac{15}{16}At Red Hook (1880, 9 $\frac{3}{8}$ " × 4 $\frac{1}{2}Off Quarantine (1880, 7 $\frac{11}{16}$ " × 5"); *Morning on the River* (1880, 7 $\frac{11}{16}$ " × 5"); *On the Shore, Staten Island* (1880, 12" × 8"); *The Old Ferry Bell* (1880, 7 $\frac{7}{8}$ " × 12"); *Evening near a Fishing Station* (1880, 12" × 8"); and *Sunset, Gowanus Bay* (1880, 9 $\frac{7}{16}$ " × 6 $\frac{7}{16}$ "). That Mr. Farrer has preserved in these plates (even if he has not been equally happy in all) the poetical sentiment for which he is noted, and that in his striving for breadth he has lost nothing of his delicacy, nor impaired the subtlety of his effects, is apparent from the last of the list, which is herewith published. Of the five plates which remain to be mentioned, four—viz. *Twilight* (1880, 6 $\frac{7}{8}$ " × 5"), *The Lighthouse* (1880, 5" × 6 $\frac{7}{8}$ "), *Woods in Winter* (5" × 6 $\frac{7}{8}$ "), and *The Last Walk in Autumn* (not dated, etched surface, 6 $\frac{15}{16}$ " × 4 $\frac{1}{2}$ ")—are destined to form part of the illustrations of a book of poems, about to be issued by Messrs. James R. Osgood & Co.; and the fifth, the largest in size of all Mr. Farrer's works, has been published by Messrs. H. Wunderlich & Co. This plate, entitled *On the Hillside*, is dated 1880, and measures 17 $\frac{7}{8}$ " × 11 $\frac{7}{8}$ ". Curiously enough, it betrays the artist's early schooling much more than any of the other etchings under consideration, but this does not in any way detract from its artistic qualities. One would wish for a little more lightness in the distance, which would give a better relief to the magnificent study of a gnarled old tree in the left foreground; but altogether this plate is a most splendid specimen of the etcher's art, and certainly the most ambitious effort yet put forth by any of our painter-etchers.$$

S. R. KOEHLER.

## VIEW OF DORDRECHT.

PAINTED BY JAN VAN GOYEN. ETCHED BY L. FISCHER.



AN JOZEFSZON VAN GOYEN, one of the best of the Dutch landscape-painters of the sixteenth century, was born at Leyden, January 13th, 1596, and died at the Hague in April, 1656. He studied with Schilperoord, Isack Nicolai van Swanenburgh, de Man, Klok, and finally with Willem Gerritsen te Hoorn. "All these masters," says Vosmaer (see *Zeitschrift für Bildende Kunst*, Vol. IX. pp. 12-20), "did not spoil him; he retained his native talent, and developed it independently; he painted as the bird sings." The view of Dordrecht, here reproduced, well sustains the reputation of the artist. Even in the translation it is wonderfully airy, luminous, and rich in color. Ludwig Hans Fischer, the etcher, was born March 2d, 1848, at Salzburg, and studied landscape-painting under Lichtenfels, and engraving under Jacoby at the Academy at Vienna. He also received instruction in etching from Unger. The original from which the accompanying plate was executed is in the Academic Gallery at Vienna, and is signed VG. 1648 on the large sail-boat in the foreground.

S. R. K.